



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

he also would have written impossible Spanish. What he should have written is:

¿ qué | va | le *el* | que | yo | le a | prue | be ?

in which *el* is the article before the phrase-noun "que yo le apruebe," the two together being the subject of "vale"—an absolutely correct verse in absolutely correct language. And this is what the author did write; for although the Preface says: "The text is based on that of Pedro de Novo y Colson in *Autores Dramáticos Contemporáneos y Joyas del Teatro Español del Siglo xix.*," no one but our editor is responsible for the wretched versification throughout the play. The Colson text is, as far as I can see, faultless, except for half a dozen places where the punctuation might be improved, and one misprint (l. 2163, *solo* for *sola*); while our editor has "based" his text upon his prototype by, in four places (424; 746; 803; 2249), omitting a syllable; in one (2325) adding a superfluous word; in one (366) spoiling the grammar and the verse by substituting one word for another; in one (425) writing one verb-person for another; in one (761) spoiling the sense by substituting one participle for another; in one (571) substituting an impossible verb-tense for the correct one, thereby over-lengthening the verse; in two (1066; 2316) using a noniuvative form of a pronoun for an oblique; in one (543) changing "más que," which was correct, into "más de," which is wrong; in one (2353) writing "frente" for "afrenta"—and by bringing in several glaring misprints and additional wrong punctuation.

In the Notes, that might in part have redeemed an otherwise bad text, the only serious difficulty which the text offers (ll. 1453-1455) is explained wrong, while the information these Notes furnish is mainly confined to translations and matters of elementary grammar that should be known by a student before he is expected to read a play in verse. On the other hand, many cases where the text demands instructive comment (39; 105-108; 110; 403; 715; 970; 1081; 1292; 1441; 1768-1770; 1939 2427); receive no attention.

Might it not be to the advantage of all concerned if publishers' readers of Spanish textbooks, submitted for approval, were to take their task somewhat more seriously?

F. DE HAAN.

Bryn Mawr College.

CORRESPONDENCE.

GENDER OF *Kalevala*.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—A gender-language, like Modern High German, when it becomes the vehicle of scientific expression, is unable sometimes to secure that unanimous verdict which elsewhere its *Sprachgefühl* achieves so often without any apparent trouble. The question of the gender of the word *Kalevala*, the name of the national epic of the Finns, has been discussed recently by Gustav Schmidt.¹

The first appearance of *Kalevala* with its gender marked in German was in 1846, when Mühlberg published his *Proben einer ehstnischen und deutschen Übersetzung der Kalevala* and Jakob Grimm his "Über das finnische Epos." Both these authorities treat the word as feminine, but Grimm, who distinguished between (*die*) *Kalevala*, the epic, and *Kalevala* (articleless neuter), the Finnish word itself, which signifies "home of heroes," seems to have used the word generally without any article. A rapid glance over German *Kalevala*-literature up to 1895 reveals no "das *Kalevala*" and but one "der *Kalevala*," the rest being all feminine. Many writers get over the difficulty by using periphrases, such as "das *Kalevala*-epos," "das finnische Epos," etc. The German translator of Comparetti renders the "il *Kalevala*" of the Italian by "der *Kalevala*." In French, Léouzou le Duc and others use "le *Kalevala*." The employment in the pages of the *Anzeiger* of the word *Kalevala* as neuter created some discussion and occasioned the article of Schmidt, who tells us that, on first acquaintance with *Kalevala* (accented *Káleva*) he felt it to be neuter,—it is worth noting, however, that an accentuation *Kalevála* has given rise to the feminine *Kalevåle*, used by Weis-Ulmenried in a very recent publication in the *Grenzboten* (lx, No. 43). The neuter gender is favored by the etymology (*-la* = AN. *heimr*, OHG. *land*) and has several other arguments in its support.

This discussion of *Kalevala* is of interest, as revealing the rise of the gender in the mind of an individual and his attempt to change the current of thought of his fellows concerning it.

ALEXANDER F. CHAMBERLAIN.

Clark University.

¹ *Die, der oder das Kalevala? Finnisch-Ugrische Forschungen. Anzeiger.* Bd. li (Helsingfors, 1902), p. 48-51.